

PARIS SILHOUETTE MAY CAST BUT A PASSING SHADOW HERE

American Women Cling to the Chemise Frock Despite Radical Changes Launched in France—No One Style Likely to Be Thrust on Fat and Thin Alike—Manufacturers Show Little Inclination to Experiment While There Is Neither Labor Nor Material to Be Wasted

IT is a question whether the chemise frock so dear to the American woman and so suited to the American type will be in any way seriously menaced by the many brave efforts to change the silhouette which were launched at the Paris openings.

Crinolined hips, nipped in waists, circular skirts and tunics, bustle draperies and flowing Renaissance folds as a means of altering the silhouette seem destined to cast no more than a passing shadow on the coming mode, and not one of them, at the present time, appears to have the slightest chance of establishing its characteristic lines as a surmounting fashion.

Poor Time to Experiment.

The truth is that industrial conditions are much against experimentation. Neither work nor fabric can be wasted when there is little enough of either, and unless a radical change of line bids fair to dominate it is likely to get only the most half hearted trying out.

The manufacturer is backed by the knowledge that the American woman gives every evidence of understanding her type and of realizing that her tall, lithe, Dorianlike figure is at its best in garments which do not depart further than is necessary from nature's lines.

How long this combination of practicality and good taste will hold away it is impossible to predict. How firm a bulwark it will prove against one of those irresistible movements of fashion which have swept away from time to time all the hitherto cherished ideals of what was sartorially beautiful no one can tell. But it is almost safe to say that perhaps never again will one overpowering silhouette be thrust relentlessly upon the slim and the fat alike. There will always be a field of choice.

Charming Creations Offered.

At present the designers have given us some charming examples of the crinolines for our delectation. They are frankly pictorial and are confined exclusively to extremely youthful evening or dressy afternoon frocks.

Any girl who is slim and graceful and not too sophisticated in type will be irresistible in either of the two models shown at one of the Fifth Avenue shops. These frocks are not of the eighteenth century, but confess their source to have been *Godey's Ladies' Book* of the gentle '40s.

One in deep rose taffeta, the other in ashes of roses silk, both have fitted bodices, sharply pointed front and back over the fulness of the many gathered skirt folds. Both skirts are divided into three flounces, the edges of which are widely scalloped and trimmed, in one instance with bands of goffered plaiting and in the other with interlaced French folds edged by narrow silk fringe.

The bodices close at the back and the rose taffeta is laced through large eyelets by means of a rict of the silk. Both have a modest oblong neck line and short elbow sleeves edged by the trimming and in the gray frock there is the addition of a small one sided sash fastened by a tiny quaint nosegay, like which there are others

placed here and there among the skirt flounces.

Without entering the realm of evening frocks, in which there is always a good chance for the launching of picturesque modes, one finds evidence of a tendency toward a widened hip-line in the more practical garments for day time wear.

The makers of tailored suits have accomplished the result by means of a number of interesting devices which have already been described. Similar devices such as carriage plaits and rather exaggerated organ pipe plaits are employed to distend the hips of one piece frocks in the heavy fabrics like velvet and duvetyne.

But in the case of the afternoon and informal evening gowns of more pliable textiles the widened hipline is apt to be produced by draperies manipulated in a graceful and frequently irregular manner and also by a clever use of wide loops either of the fabric of the gown or of one of the enormously wide ribbons which are to be had in such handsome variety.

The flare of the hip is by no means always accompanied by a nipped in waist. One black satin dress has a bodice loosely fitted and long, extending well below the waist line. The draped skirt, which is close about the ankles and is drawn up at the back, has openings at the hips which disclose plaitings of wide black satin ribbon polka dotted largely in gold.

The square opening of the neck is outlined with ermine and there are long snugly fitting sleeves.

Models are not wanting in which a long waist is the distinguishing feature and more and more favor is granted to the blousing bodice, particularly to a very long version of it in which the wide girdle is a hip band after the Oriental manner.

A striking gown of this type without sleeves, but with a shallow, oblong neck opening is developed in beaded and sequined brown net with a girdle of wide brown velvet ribbon. This is of course a dinner gown, but the Oriental silhouette is much in evidence as well in the more gorgeous

and décolleté evening gowns so far as the girdled hips and the straight and clinging draperies are concerned.

The many tiered skirt has its votaries both in the shape of plaited or gathered flounces, which may be anywhere from two to five in number, or in the form of a series of panels, one above the other, across the sides of the skirt, leaving the front and back smooth.

But even when cutting the skirt in tiers the straight line frock still receives consideration. This seemingly irreconcilable combination turns out very well in a blue velvet afternoon frock embroidered in dull green beads. The lower portion of the skirt is divided into a series of narrow flat flounces, each decorated by a pattern delicately picked out in bead embroidery. The sleeves are long and the girdle is a round rope of the dull green beads.

Few, but interesting are the models in which a circular skirt or tunic is exploited. A charming evening frock in black velvet has a full circular skirt, decidedly shorter in the front than in the back and has a hem faced underneath with blue, of which there is a gleam whenever the swirling folds of the skirt move.

A copy of one of the imported models has sleeves and a princess back of dark blue cloth. The front ranges itself in a circular tunic bordered with fur of a brilliantly brocaded black silk.

There are several desirable models in which the skirt, while very full, is not circular, and so falls in straighter folds. In these the waistline is usually of the nipped in variety and the fulness of the skirt is set on in an irregular manner.

A pretty, simple frock in self brocaded tete de negre satin is gathered full about the waist at the front, but takes a descending line at the back around an extension of the bodice. An enormously smart afternoon frock in black duvetyne of a beautifully soft and silky texture has a bodice, very short sleeved, of which the upper part is in black and gold brocade.

A snug girdle of the duvetyne fastens by means of an Egyptian looking ornament in gold terminating in a tassel. On the hips are bands of the brocade, below which the fulness of the skirt is gathered closely.

The collar of this frock is of the black duvetyne and is worthy of note, for it is a good example of the modified Medici collar, which appears to be making headway against the dull uniformity of our flat collared or collarless necks. Many women will welcome it with enthusiasm for its becomingness.

Another version of this collar is shown in the silver brocaded black georgette afternoon frock of the sketch, which has other attractive points with its narrow black satin girdle, which carries a huge black tulle sash on one side.

There are a few high collared afternoon frocks produced by American designers, and these are to be found among the velvet or duvetyne models, but with all tribute to their modishness it is doubtful whether they will prove popular.

MODISH SKIRTS AND SHOES

JUST as we are informed that the French woman of the more exclusive sort has repented of her abbreviated skirts and is lengthening them, we see here and there on Fifth Avenue a woman with skirts cut to what we have been led to believe was the shocking French length.

It is disappointing. Not only are we not shocked but we almost hope we shall see others of her kind, and we wonder if these were exotic wanderers from a foreign shore or leaders in the very vanguard of an approaching fashion.

There were days when we adopted a French mode in this country six months or a year after it was a commonplace of Paris, but the American woman has held out so sturdily for her longer skirts and long vamped

shoes that it is hard to believe she will at this late day adopt the extremely short skirt any more enthusiastically than she will the short vamped French sandal.

At present there is nothing to indicate a waning favor for the shoe with the long vamp and sharply pointed toe. It is as dear to us as if it had not made many a chiropodist into a Crossus.

It is, however, possible to purchase a modified version of this slim and sprightly shoe which is warranted to give all the comfort of the short French vamp while retaining the slender lines of the long vamp. Also one can, if one is so inclined, buy a slipper on the veritable French model with the short round toed vamp and extremely high heel.

The uncompromisingly low heel is only found on the sports oxford, which is perhaps at its smartest when built on the flat English last. For the women who find this flat last uncomfortable there is the regulation model built with a higher arch and a slightly higher though still substantial heel.

Such shoes are developed in a wonderfully soft and pliable dark brown Russia calf, with the decoration of perforated wing tips and brass eyelets. Black Russia cafskin is also procurable for the sports shoe, but is better liked for the walking oxford, which may have a Cuban or military heel. This shoe is also developed in black or brown glazed kid and there are oxford models with patent or dull leather vamps and gray buckskin tops.

A dressier oxford is provided with a higher arch and a high or half high French heel in brown or black suede, in black satin and in patent leather. The shoe in greatest favor for afternoon or for informal evening wear is justly the colonial pump, with its high point over the instep and its brilliant buckle. There are few shoes more flattering to any foot.



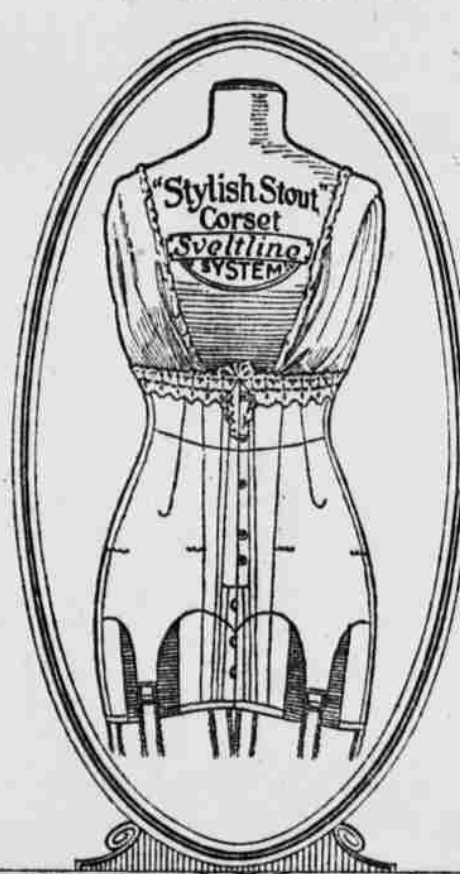
Abby S. Underwood

A quaint crinolined frock of ashes of roses silk and a dress of black satin with gold brocaded ribbon.



A frock of silver brocaded black Georgette, one of black duvetyne with gold and black brocade and one of sequined brown Georgette with brown velvet ribbon.

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